

# Mason And Dixon Pynchon

**Brooke Horvath, Irving Malin**

**Mason & Dixon** Thomas Pynchon, 2012-06-13 A novel that is as moving as it is cerebral, as poignant as it is daring. - Michiko Kakutani, The New York Times *Mason & Dixon* - like *Huckleberry Finn*, like *Ulysses* - is one of the great novels about male friendship in anybody's literature. - John Leonard, The Nation Charles Mason (1728-1786) and Jeremiah Dixon (1733-1779) were the British surveyors best remembered for running the boundary between Pennsylvania and Maryland that we know today as the Mason-Dixon Line. Here is their story as reimagined by Thomas Pynchon, featuring Native Americans and frontier folk, ripped bodices, naval warfare, conspiracies erotic and political, major caffeine abuse. Unreflectively entangled in crimes of demarcation, *Mason & Dixon* take us along on a grand tour of the Enlightenment's dark hemisphere, from their first journey together to the Cape of Good Hope, to pre-Revolutionary America and back to England, into the shadowy yet redemptive turns of their later lives, through incongruities in conscience, parallaxes of personality, tales of questionable altitude told and intimated by voices clamoring not to be lost. Along the way they encounter a plentiful cast of characters, including Benjamin Franklin, George Washington, and Samuel Johnson, as well as a Chinese feng shui master, a Swedish irredentist, a talking dog, and a robot duck. The quarrelsome, daring, mismatched pair—Mason as melancholy and Gothic as Dixon is cheerful and pre-Romantic—pursues a linear narrative of irregular lives, observing, and managing to participate in the many occasions of madness presented them by the Age of Reason.

**A *Mason & Dixon* Companion** Brett Biebel, 2024-06-01 *Mason & Dixon* might be Thomas Pynchon's most human book. Its main characters are richly drawn, and they center the narrative. Yet the novel is also packed with historical allusions and an eighteenth-century vernacular that some readers may find difficult to navigate. A *Mason & Dixon Companion* offers this navigation line by line, unpacking Pynchon's puns, his many references, and his pet themes. Brett Biebel provides a contextual map, episode-by-episode summaries, and page-by-page annotations explaining allusions, defining obscure vocabulary, and illuminating the book's major themes. The goal is to help readers work their way through a difficult yet remarkably rewarding novel from one of American literature's most significant writers. In a voice that's both relaxed and informed, the *Companion* illuminates what Harold Bloom called "*Pynchon's late masterpiece.*" It crystallizes the prescience of *Mason & Dixon*, situating the novel within Pynchon's broader oeuvre, while being fun to read in its own right.

*The Multiple Worlds of Pynchon's Mason & Dixon* Elizabeth Jane Wall Hinds, 2009 New essays examining the interface

between 18th- and 20th-century culture both in Pynchon's novel and in the historical past. Thomas Pynchon's 1997 novel *Mason & Dixon* marked a deep shift in Pynchon's career and in American letters in general. All of Pynchon's novels had been socially and politically aware, marked by social criticism and a profound questioning of American values. They have carried the labels of satire and black humor, and Pynchonesque has come to be associated with erudition, a playful style, anachronisms and puns -- and an interest in scientific theories, popular culture, paranoia, and the military-industrial complex. In short, Pynchon's novels were the sine qua non of postmodernism; *Mason & Dixon* went further, using the same style, wit, and erudition to re-create an 18th century when America was being formed as both place and idea. Pynchon's focus on the creation of the Mason-Dixon Line and the governmental and scientific entities responsible for it makes a clearer statement than any of his previous novels about the slavery and imperialism at the heart of the Enlightenment, as he levels a dark and hilarious critique at this America. This volume of new essays studies the interface between 18th- and 20th-century culture both in Pynchon's novel and in the historical past. It offers fresh thinking about Pynchon's work, as the contributors take up the linkages between the 18th and 20th centuries in studies that are as concerned with culture as with the literary text itself. Contributors: Mitchum Huehls, Brian Thill, Colin Clarke, Pedro Garcia-Caro, Dennis Lensing, Justin M. Scott Coe, Ian Copestake, Frank Palmeri. Elizabeth Jane Wall Hinds is Professor and Chair of the English Department at SUNY Brockport.

Pynchon and *Mason & Dixon* Brooke Horvath, Irving Malin, 2000 Essays on the contemporary American novelist's most recent work

*Mason & Dixon & Pynchon* Charles Clerc, 2000-10-04 Charles Clerc's *Mason & Dixon & Pynchon* is the first book-length critical study of Thomas Pynchon's latest novel. Clerc's study approaches the novel from a variety of perspectives, including historical and literary. Substantial attention is paid to the historical time period of *Mason & Dixon*. A survey of over 50 critical responses to the book and excerpts from the journal of *Mason and Dixon* are also included.

***Mason and Dixon*** Thomas Pynchon, 1998-04-30 Charles Mason (1728-1786) and Jeremiah Dixon (1733-1779) were the British surveyors best remembered for running the boundary between Pennsylvania and Maryland that we know today as the Mason-Dixon Line. Here is their story as re-imagined by Thomas Pynchon, featuring Native Americans and frontier folk, ripped bodices, naval warfare, conspiracies erotic and political, and major caffeine abuse. We follow the mismatched pair--one rollicking, the other depressive; one Gothic, the other pre-Romantic--from their first journey together to the Cape of Good Hope, to pre-Revolutionary America and back, through the strange yet redemptive turns of fortune in their later lives, on a grand tour of the Enlightenment's dark hemisphere, as they observe and participate in the many opportunities for insanity presented them by the Age of Reason.

*Mason & Dixon* Thomas Pynchon, 1997 Charles Mason (1728-1786) and Jeremiah Dixon (1733-1779) were the British

surveyors best remembered for running the boundary between Pennsylvania and Maryland that we know today as the Mason-Dixon Line. Here is their story as re-imagined by Thomas Pynchon, featuring Native Americans and frontier folk, ripped bodices, naval warfare, conspiracies erotic and political, and major caffeine abuse. We follow the mismatched pair--one rollicking, the other depressive; one Gothic, the other pre-Romantic--from their first journey together to the Cape of Good Hope, to pre-Revolutionary America and back, through the strange yet redemptive turns of fortune in their later lives, on a grand tour of the Enlightenment's dark hemisphere, as they observe and participate in the many opportunities for insanity presented them by the Age of Reason.

**Mason & Dixon & Lyotard** Barbara Reber, 2008

**Mason & Dixon** Thomas Pynchon, 2024-09-24 «Ancora una volta mi trovavo in America scoprendo, malgrado tutto, di non poter tenermene lontano, da quell'oggetto della speranza che i Miracoli possano accadere, che Iddio possa tornare ancora alle faccende Umane, che a tutte le zelanti Finzioni necessarie all'infanzia d'una specie sia dato di avverarsi...» L'astronomo Mason e il topografo Dixon, scienziati inglesi del XVIII secolo, protagonisti di questo monumentale romanzo, hanno personalità opposte: malinconico e disincantato il primo, concreto e vulcanico il secondo. Eppure sono accomunati, oltre che dalla tendenza a bere più del necessario, dalla fede assoluta nella ragione. Lavorano in coppia in numerose ricerche astronomiche per incarico del re d'Inghilterra, e passano alla storia per aver tracciato e mappato, tra il 1763 e il 1767, il confine tra Pennsylvania e Maryland, confine non solo geografico ma anche culturale e storico quando - dopo il 1780 - divenne nell'immaginario collettivo la linea di demarcazione tra la libertà e la schiavitù, tra il progresso e la reazione, tra il passato e il futuro degli Stati Uniti. Ma quella linea esatta, pensata secondo coordinate scientifiche che non tengono conto dei caratteri del territorio, è anche un'astrazione che per Pynchon diventa emblema della violenza esercitata dagli uomini sulla natura.

*History, Verisimilitude and Fictional Truth in Thomas Pynchon's Mason & Dixon* Meg Larson, 1998 Thomas Pynchon's *Mason & Dixon* was published on April 30, 1997, amid a great deal of anticipation, speculation, and apprehension. This novel, the fifth in a body of work that spans over 35 years, has reportedly/allegedly been in the work for 20-25 years. Rumors began of this re-imagining of the famous surveyors around the time that Pynchon's first masterpiece, *Gravity's Rainbow* was published in 1973. They seemed to be little more than just that--rumors, for in the time between GR and M&D, Pynchon published just two books--a book of five short stories (*Slow Learner*, 1984) and a little novel titled *Vineland* (1990). Neither of those efforts had anything to do with either Mason, and/or Dixon, and/or the Line that made them famous, much to the despair of the legion of Pynchon devotees in the world. The short stories were written years before, when Pynchon was starting to write for a living; the only interesting thing about *Slow Learner* is the introduction, in which Pynchon looks back with a critical eye on his authorial beginnings. *Vineland*, a novel written in and about the 80's and the so-called Reagan years

from a 60's point of view, was resoundingly dismissed--he was losing his touch, he was getting old, he wrote it to finance that alleged book about those wacky surveyors in America. His fans were disappointed. Literary critics were adopting the I told you so stance. -- From page 1.

**An Index to Thomas Pynchon's *Mason & Dixon*, with Two Introductory Essays** Keith Woodward, 2000

**Bound to Please** Michael Dirda, 2005 A showcase of one hundred of the world's most significant books offers the author's introductory essays on such writers as James Boswell, Colette, and Joseph Roth, and includes explorations of a range of genres and specific works.

**Mason & Dixon** Thomas Pynchon, 2009

Mason i Dixon Thomas Pynchon, 2005

Discursive Life in Thomas Pynchon's *Mason & Dixon* Paul Hutchison, 2006 Abstract: The following illustrates how Thomas Pynchon's epistemological and political scrutiny of discourse is thematically manifest in *Mason & Dixon*, and examines how his opposition to dominant or official histories is strongly related to the postmodern critique of master narratives. On the level of plot and theme, *Mason & Dixon* undermines the credibility of authoritative historical accounts and promotes communal or local discursive modes like oral histories that develop organically among a people as opposed to being imposed upon them from above. *Mason & Dixon* undermines the distinctions between ideologically driven stories and ostensibly positivist, or objective modes of understanding the world. Reducing all forms of knowledge to historically and culturally contingent discourses, Pynchon invokes how these discourses endow existence with meaning and shape social reality. The novel thus depicts how dialogic interaction generates socio-ideological evolution and integration.

**Thomas Pynchon** Harold Bloom, 2003 A collection of critical essays on Thomas Pynchon's work.

*More Critical Approaches to Comics* Matthew J. Smith, Matthew Brown, Randy Duncan, 2019-08-20 In this comprehensive textbook, editors Matthew J. Brown, Randy Duncan, and Matthew J. Smith offer students a deeper understanding of the artistic and cultural significance of comic books and graphic novels by introducing key theories and critical methods for analyzing comics. Each chapter explains and then demonstrates a critical method or approach, which students can then apply to interrogate and critique the meanings and forms of comic books, graphic novels, and other sequential art. Contributors introduce a wide range of critical perspectives on comics, including disability studies, parasocial relationships, scientific humanities, queer theory, linguistics, critical geography, philosophical aesthetics, historiography, and much more. As a companion to the acclaimed *Critical Approaches to Comics: Theories and Methods*, this second volume features 19 fresh perspectives and serves as a stand-alone textbook in its own right. *More Critical Approaches to Comics* is a compelling classroom or research text for students and scholars interested in Comics Studies, Critical Theory, the Humanities, and beyond.

**Thomas Pynchon's Animal Tales** Keita Hatooka, 2022-08-29 Throughout his works, Thomas Pynchon uses various animal characters to narrate fables that are vital to postmodernism and ecocriticism. Thomas Pynchon's *Animal Tales: Fables for Ecocriticism* examines case studies of animal representation in Pynchon's texts, such as alligators in the sewer in *V.*; the alligator purse in *Bleeding Edge*; dolphins in the Miami Seaquarium in *The Crying of Lot 49*; dodoes, pigs, and octopuses in *Gravity's Rainbow*; Bigfoot and Godzilla in *Vineland* and *Inherent Vice*; and preternatural dogs and mythical worms in *Mason & Dixon* and *Against the Day*. Through this exploration, Keita Hatooka illuminates how radically and imaginatively the legendary novelist depicts his empathy for nonhuman beings. Furthermore, by conducting a comparative study of Pynchon's narratives and his contemporary documentarians and thinkers, Thomas Pynchon's *Animal Tales* leads readers to draw great lessons from the fables, which stimulate our ecocritical thought for tomorrow.

**Against the Day** Thomas Pynchon, 2012-06-13 "[Pynchon's] funniest and arguably his most accessible novel." —The New York Times Book Review "Raunchy, funny, digressive, brilliant." —USA Today "Rich and sweeping, wild and thrilling." —The Boston Globe Spanning the era between the Chicago World's Fair of 1893 and the years just after World War I, and constantly moving between locations across the globe (and to a few places not strictly speaking on the map at all), *Against the Day* unfolds with a phantasmagoria of characters that includes anarchists, balloonists, drug enthusiasts, mathematicians, mad scientists, shamans, spies, and hired guns. As an era of uncertainty comes crashing down around their ears and an unpredictable future commences, these folks are mostly just trying to pursue their lives. Sometimes they manage to catch up; sometimes it's their lives that pursue them.

[Natural Acts Restore Linear Relationships in Pynchon's Mason & Dixon](#), 2008

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